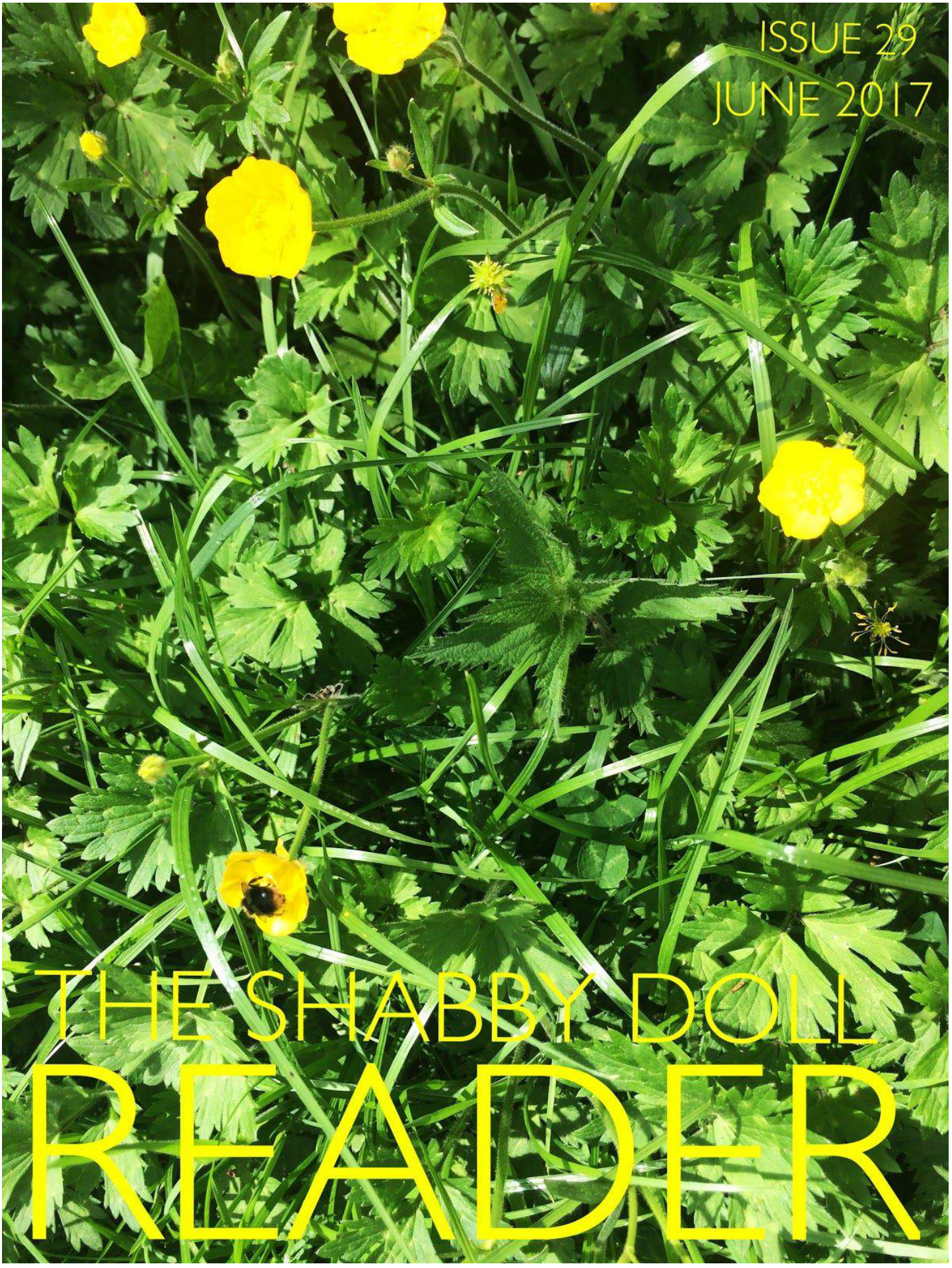

ISSUE 29
JUNE 2017

THE SHABBY DOLL READER

THE READER

A MONTHLY ELECTRONIC ZINE BY
SHABBY DOLL HOUSE
JUNE 2017

ISSUE 29

Edited by Lucy K Shaw
First Edition
June, 2017

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Welcome to Issue 29!

de culture h Nirisson mignon
It is easy and fun growing plant in cute hedgehog!
Hedgie Green
ハリネズミの陶器ポットで育てる栽培セット
SEEDS·PEAT·EN ES FR INSTRUCTIONS INCLUDED
HEDGIE GREEN - BLUE
10.00 €

Featuring this Meggie Green tribute hedgehog plant pot?

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SHABBY DOLL NEWS

It's all happening this month!

& Win a copy of

someday i'm going to be so so happy

by carmen brady

<3

DEAR DOLL READER,

Hi!

Hope you are well this month.

In contrast to... the world at large... this issue is full of joy and excitement.

I interviewed Caroline Rayner about her new chapbook, Calorie World, which is coming out later this month from Sad Spell Press. We have Stacey Teague's year in books so far. And I also talked to Kevin Bertolero about this summer's Ghost City Press series of micro-chaps, which just launched last week.

This is a really cool project which many of you may already know about, but I thought it would be a good idea to get some more information as the mammoth series begins. There are going to be 75 micro-chapbooks released over the next few months! And many are written by Shabby Doll alums, like Rachelle Toarmino, Janea Kelly, Beyza Ozer, Dalton Day and more. Our very own Sarah Jean Alexander has even written one.

:)

Something to look forward to.

Oh! And maybe see some of you later this month. I'm going on a mini-tour with the team from Peach Magazine at the end of June. More details in the Shabby Doll news!

Okay, I'm going to get on with the issue now.

Thanks so much for reading.

Lots of love,

Lucy

<3

CALORIE WORLD

An interview with Caroline Rayner

Caroline Rayner is a poet from Virginia, currently based in Western Massachusetts while studying for her MFA in poetry.

Caroline's work first appeared in Shabby Doll House as part of our Strange Peace issue in 2015. And she has since become a Shabby Doll staple, frequently contributing her poetry, embroidery and essays to Shabby Doll House and The Shabby Doll Reader.

We arranged to do this interview as soon as her first chapbook was announced a few months ago, by Sad Spell Press. And finally the moment is almost here!

Calorie World will be released on June 20th.

LK: Congratulations on the publication of Calorie World! How long have you been working on these poems? How does it feel to present them together to the world?

CR: thank you! i've been working on these poems since 2015. i mean that's when i started writing the poems. i've been feeling and processing lots of the poems since like, 2013 or 2011. some of the poems have just been happening forever and continue to happen all the time. basically though i started writing these poems as soon as i moved to massachusetts. which is interesting, now that i'm thinking about it, because they have so little to do with massachusetts or anyone i know there or anything that's happened there. at least not in a direct way.

it's so exciting to present them together to the world. i love that these poems will be a tangible thing. i love that you'll be able to hold them in your hands. i love that you'll be able to feel texture and weight and that you'll be able to slip them into a backpack and carry them around. physicality is so cool to me. and of course i hope the poems resonate. i deal so much with how i feel or want to feel or think i should feel and how i fit or how i can force myself to fit or refuse to fit. i hope someone reads calorie world and feels seen.

but at the same time it's strange. nothing i've been working on lately is anything like these poems. i don't want to be pigeonholed as one kind of writer. and i suppose that's why i feel a little bit like i'm rushing to finish another project. i don't want anyone to think i'm only a poet and nothing else. maybe i'm just being neurotic and annoying. but seriously. i want to make something even more intense than calorie world and completely different.

Can you talk a little about the title?

calorie world is my favorite title that i've ever come up with for a poem. it had to be the title of the chapbook. i get so stressed about titles. this one was easy. and i love it.

but not only that. it's about the body. it's about anorexia. it's about obsession. it's about restriction and indulgence. how it feels to lick mint frosting off a miniature cupcake. or to bite a sour blueberry.

when i think about it i picture a teen magazine. i picture a messy bedroom with pink walls and silver nail polish spilled on the wood floor and an unmade bed filled with books and dresses and glitter everywhere. i picture neon candy and pastel candy.

i'm obsessed with this photograph by cindy sherman:

it's beautiful and horrifying and upsetting and ritualistic and intense. i think it sums up pretty much everything.

Oh wow, that photo.

There are so many references to different fruits in these poems. I can't help but visualise each one as though it's an emoji, as I'm reading.

i love that. i wish i played more with emojis in my writing. i've been thinking about them quite a bit lately, ever since i read too much and not the mood by durga chew-bose. have you read it? i'm so in love with it and haven't been able to stop talking about it. the first essay in the book is called heart museum, and she opens by talking about an emoji. can i just type out the first paragraph? i won't actually, because there are other parts of that essay that i love more that aren't related to this specific question, and i've already gone off on a tangent. but yes. emojis! i'm interested in getting to the core of each one and why and how it's used and what it means and how it feels. like, there is no better way to show affection than to send a bouquet emoji. and the ghost emoji is so mischievous. anything could happen.

fruit is intense. eating it can be such a process. it's kind of a ritual. it's so physical. and sometimes messy and sometimes noisy. like you have to peel oranges and the rind gets stuck under your fingernails. you have to slice an apple or just bite right into it, and if you're eating it in a quiet room, it seems like everyone can hear you chewing. peaches drip all over your hands. nectarines too. and you get sticky. you have to spit out pits of cherries. and watermelon seeds. you eat pomegranate seeds after scraping them out and staining your hands. fruit is such work. i love how it's so visceral.

i also associate fruit with memory. peaches have so much to do with summer in virginia. especially days when it's so humid that going outside feels like being at the bottom of a lake. oranges have to do with being in high school and playing sports.

it's complicated though, because fruit can be a thing you eat if you want something sweet but also want to be thin. it can become a point of obsession. apples are like that.

This is obviously.... a really difficult thing to write about. I don't have a specific question because I don't really know what exactly I'd be trying to ask. But I'd love to know more about how it feels to write and publish work on this subject, if you're comfortable talking about it. (No pressure, obviously, and we can just delete this if you want.)

totally. it's weird, because writing and publishing and talking about this kind of thing in an interview context feels completely normal and fine to me. otherwise i never really talk about it.

writing about having an eating disorder and having a bizarre relationship with food and a tumultuous relationship with my body comes oddly naturally to me. it's not therapeutic in any sort of way. it's not magical or alchemical. nothing has healed. maybe a little bit. not completely. it's just, how do i even articulate it?

it feels inevitable.

it feels like screaming and crawling out of my skin. it feels like tearing myself in half and scraping everything out. it feels like leaking everywhere. i think it has to do with insisting. with seeking to be understood. but at the same time not caring about being understood because i would rather be honest. i want nothing to be obscured.

it feels like i am always crossing a boundary and saying too much. but sometimes it also feels too filtered. or too arranged or too layered. i have been trying to sound less pretty and more clear.

i don't know how i could ever stop being so obsessive and violent in my writing. it's just how i exist in the world. or maybe just how i exist within myself. it's like i'm telling all of my worst secrets all the time.

there's a quote from pity the animal by chelsea hodson that always feels relevant: "how much can a body endure? almost everything."

How did you come to work with Sad Spell Press?

i had two poems in the second issue of witch craft, and about a week or so after that came out, i emailed my manuscript to catch, not really knowing whether sad spell was even accepting submissions but also knowing that i would wait as long as i needed so i could publish it with them, because it felt like a perfect fit. it's hard to articulate how incredible it was to work with catch and megan. they're incredible. so kind and so generous. such amazing readers. they helped me see my writing in a totally new light, which changed everything.

That's so cool.

Is there a cover yet? I don't think I've seen one?

i haven't seen one either! catch and i had talked about having the cover dyed with berries in order to evoke the feeling of ritual, so i think that might be what's happening, which i love. i actually sent catch that cindy sherman photo as inspiration. it's been burned into my mind ever since i saw it for the first time like seven years ago. i'll just never be able to get over it.

Oh wow, that's a really good idea.

You have a super long acknowledgment section in this book, which I think is great. I've reached a point where, when I open a new book, I go immediately to the acknowledgments section, because I think that helps me to understand a writer's intentions in some way that I want to begin reading with. Was the acknowledgments something you spent a long time thinking about? I've never really asked anyone about this before.

i also always flip right to the acknowledgements! i love picturing writers surrounded by their friends and family and mentors and everyone. i love thinking about writers just

existing in the world. i suppose that's a little voyeuristic, but it's the same reason why i love reading diaries of writers. i just feel like i know them in a different way. it's kind of intimate, which is nice.

i spent such a long time thinking about acknowledgements. it's funny, because i'm such a solitary person, and i'm really independent. i love being alone. i love going to shows and museums and restaurants and movies alone. i love spending all day in my bedroom not speaking to anyone. wandering alone around new york city is one of my favorite things in the world. i have to be alone when i'm writing.

so much of who i am has to do with being an introvert or a hermit or whatever.

it's hard for me to get close to people, and i don't have many close friends, but the friends i do have are crucial. i know it's a bit of a cliché to say this, but i would be lost without my friends. it's true. without my friends, i would just be stuck inside my own head all the time, which would be an absolute nightmare. i wouldn't be able to do anything and make anything. just going on a long walk or making pizza or drinking wine with my friends means the world. i wanted to honor the friends who were around for most of the process of this chapbook. who crack me open on a regular basis. who understand and accept how i might spend hours composing a text and how i hate listening to people summarizing anything and how i like to observe everyone at a party. i can just be my entire weird self around them. and that means everything. i know it sounds corny. but seriously. my friends remind me how to have a sense of humor and how to feel my feelings and how to let go of shitty little anxieties.

and of course i wanted to honor my teachers as well, because they shattered the world a little bit so that i ended up reconsidering everything i thought i knew about writing and about myself. perhaps it isn't really that extreme. but it kind of is. they were guides. and the editors who made me feel like i belonged. and the writers who wrote blurbs for me, i'm still so floored by them. i could have included so many other people. mostly other writers. heroes. but i didn't want to be too long winded, and i didn't want to make anyone feel weird.

How do you feel about your MFA?

complicated. but don't get me wrong. i'm grateful to be studying poetry. i never thought i would be able to do this. i'm grateful to be working on an impossible and uncontainable project right now. i have no idea if i would be able to do that outside of an mfa. perhaps it would just take much longer to cobble together. i think my writing has become wilder since being here, and that excites me. i want to keep surprising myself.

sometimes workshop feels counterproductive, because everyone kind of just turns into a machine, and writing becomes less about crystallizing an experience or processing an emotion or teasing out an idea and more about fulfilling an obligation. it becomes dishonest. and ultimately it's about creating a product. a thesis that can be marketed and sold. it makes me feel gross. workshop also puts me at a distance from my intuition. and i

hate that. it's like, i'll write something and everyone responds positively, and then i just end up doing a different version of that same thing over and over again, because i know it works. i become more in tune with what a specific audience wants and less in tune with what i want to express. it happens unconsciously. lately i've been trying to remind myself of something i heard maggie nelson say, which is, "i've never conjured the idea of an audience as related to what i'm writing."

i've been trying not to think about anyone else when i'm writing. except i do try to write to someone. there's an interview with chris kraus where she mentions having a secret addressee. i definitely have a secret addressee. i love it.

anyway.

sometimes writing feels like the least useful thing. sometimes i want to spend less time working on a specific project and more time just scribbling notes in my journal and reading and watching movies and listening to music and going on walks. do you ever feel like that? i always think about this conversation between durga chew-bose and kate zambreno that i went to a few months ago that kind of changed everything. kate mentioned how she'll sometimes need like six months to finish something, and durga talked about a class she was teaching at sarah lawrence called not writing. and there's so little space for that in an mfa. there's so little space to be messy. it's like you have to know exactly what you're doing all the time. you have to have all the answers.

then there's the teaching aspect of it. sometimes i love teaching. i love that i get to assign all of my favorite writers. like so many shabby doll folks! jamie mortara and sarah jean alexander and stacey teague and rachelle toarmino! we spent almost an entire class talking about "you up." my students were completely obsessed. i love that i get to kind of crack open their ideas about what poetry can be and what it can contain. and i just love hearing their thoughts. like we read this one jenny zhang poem and we were trying to get to the heart of it, and one of my students described it as the moment after you have sex for the first time and you feel like it's supposed to mean something but really it doesn't mean anything and you feel exactly the same as you did before and that freaks you out so you're just searching for significance everywhere but nothing makes sense and you just feel more lost. and i was just like, yeah, that's basically everything. then when we were talking about bluets another one of my students said the most beautiful thing that i wish i could remember exactly. i have it written down but i'm not sure where. it was something about gathering pieces of the world and putting yourself back together. it was incredible. so all of that is great. what sucks is how nebulous teaching can be and how i always feel like i need to be grading and planning, which interferes with my ability to work on my own writing. part of that is my fault, because i'm terrible at compartmentalizing all of the things i have to do. but part of it also, i think, is just the nature of teaching. boundaries don't really exist. i feel like i always have to be available. and i can't really deal with it. i just get exhausted. by the time i finish teaching, i have no creative energy left.

i could really go on and on.

Will you be done with school sometime soon? Will you stay in Western Massachusetts? How have you found the wider experience of living there, aside from school?

i'll be done with school next spring, which is exciting. and a little scary. everyone has started asking what i want to do and where i want to move. and i have no idea. i don't think i want a job that has anything to do with poetry. i need to preserve that energy for my own work. i like jobs that are intensely physical or organizational. lately i've been telling people that i want to be a florist, so maybe i'll figure out a way to do that.

i don't think i'll stay in western massachusetts. i want to be somewhere with a bit more happening. maybe new york or philadelphia or austin or los angeles. western massachusetts is a good place to be in school and to work on writing, but it's just so isolated that i can't really picture myself here long term. i do like the landscape. i like farmland and mountains and the river. i like being able to go on long drives and find swimming holes.

it's tricky to talk about the wider experience, because so much of my life in western massachusetts has to do with being in school. especially last semester. oh my god. what a nightmare. i just agreed to do so many things and over scheduled myself, so it felt like i was constantly at school or getting ready for school or driving home from school or getting caught up on work for school. it's also tricky because pretty much everyone i hang out with is from school. it's really quite an insular situation.

but generally i spend most of my time at home. just reading and writing and hanging out with a couple friends. i go to yoga a few times a week. my life is boring and quiet. i end up leaving western massachusetts fairly often. i go to new york all the time. i like to be in the middle of everything.

I feel like I should mention the one time we met, last year, lol. I was in Boston for literally one night, en route to somewhere else, and I was wandering around Cambridge when you messaged me saying, I think I just saw you outside Harvard?! And you were also visiting for a show. And so it was completely random, and then we met up and went for a drink.

That was fun!

omg! yes! that was so much fun! i remember feeling like, is this a weird message? is it totally creepy? but then i was like, no way! this is such a wonderful coincidence!

Yeah, that was so wild. I'm glad you messaged me. And we're going to read together this summer in New York and Northampton!

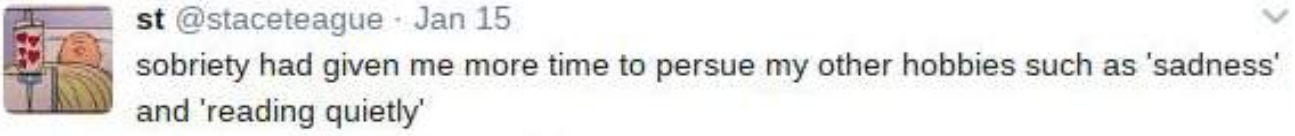
i can't wait!

Same. I can't wait for Calorie World! :)

Calorie World is forthcoming from Sad Spell Press.
You can follow Caroline on Twitter
*****

Half A Year in Reading

Stacey Teague's 2017, so far

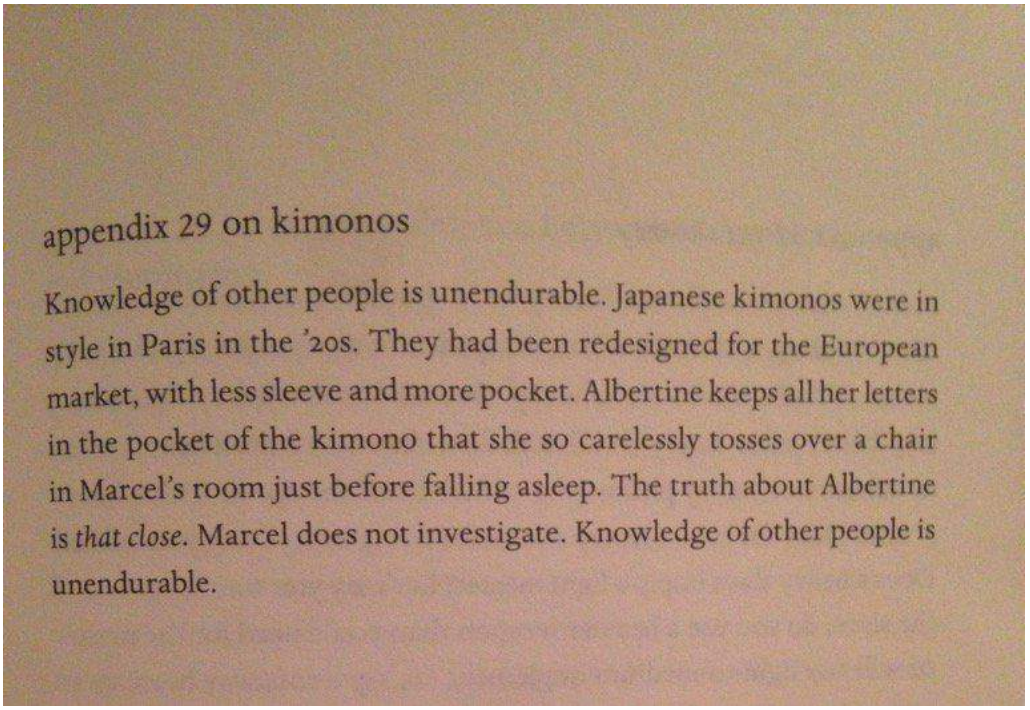


08/01/17 A Life's Work: On Becoming A Mother by Rachel Cusk

15/01/17 Night Sky With Exits Wounds by Ocean Vuong

"remember, loneliness is still time spent with the world"

16/01/17 The Albertine Workout by Anne Carson


appendix 29 on kimonos

Knowledge of other people is unendurable. Japanese kimonos were in style in Paris in the '20s. They had been redesigned for the European market, with less sleeve and more pocket. Albertine keeps all her letters in the pocket of the kimono that she so carelessly tosses over a chair in Marcel's room just before falling asleep. The truth about Albertine is *that close*. Marcel does not investigate. Knowledge of other people is unendurable.

22/01/17 The Chronology of Water by Lidia Yuknavitch

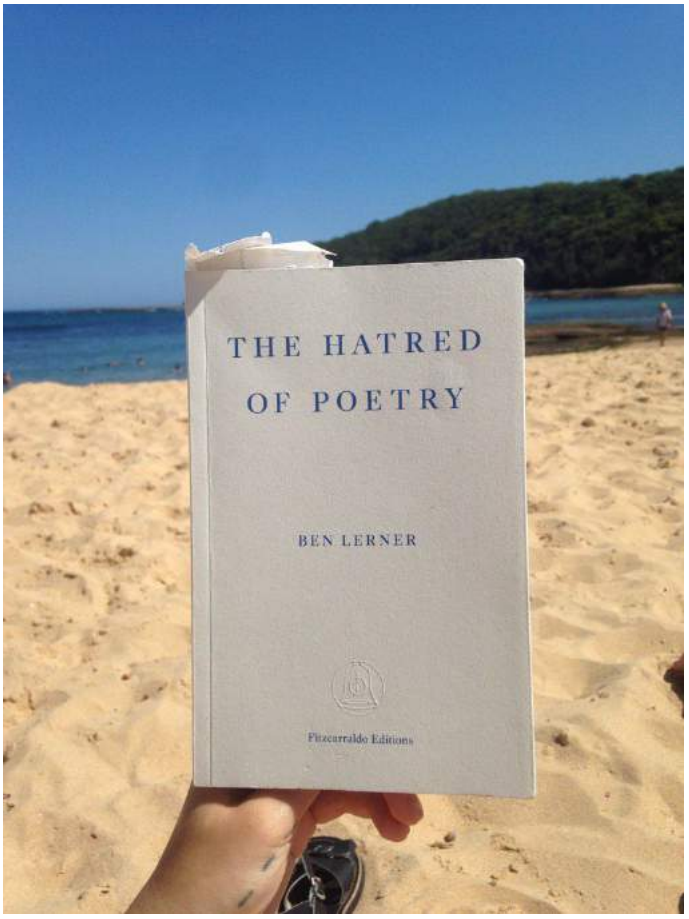
this book ruined me, i love it

22/01/17 Calorie World by Caroline Rayner (forthcoming from Sad Spell Press)

```
i roll myself out / labial & sweet / until i burst /
running water goes quiet / as i yell / never die never die
```

23/01/17 True Colours by Sam Riviere

28/01/17 The Hatred Of Poetry by Ben Lerner (alt title: What's The Deal With Poetry?)



31/01/17 Knuckled by Fiona Wright

04/02/17 The Vegetarian by Han Kang

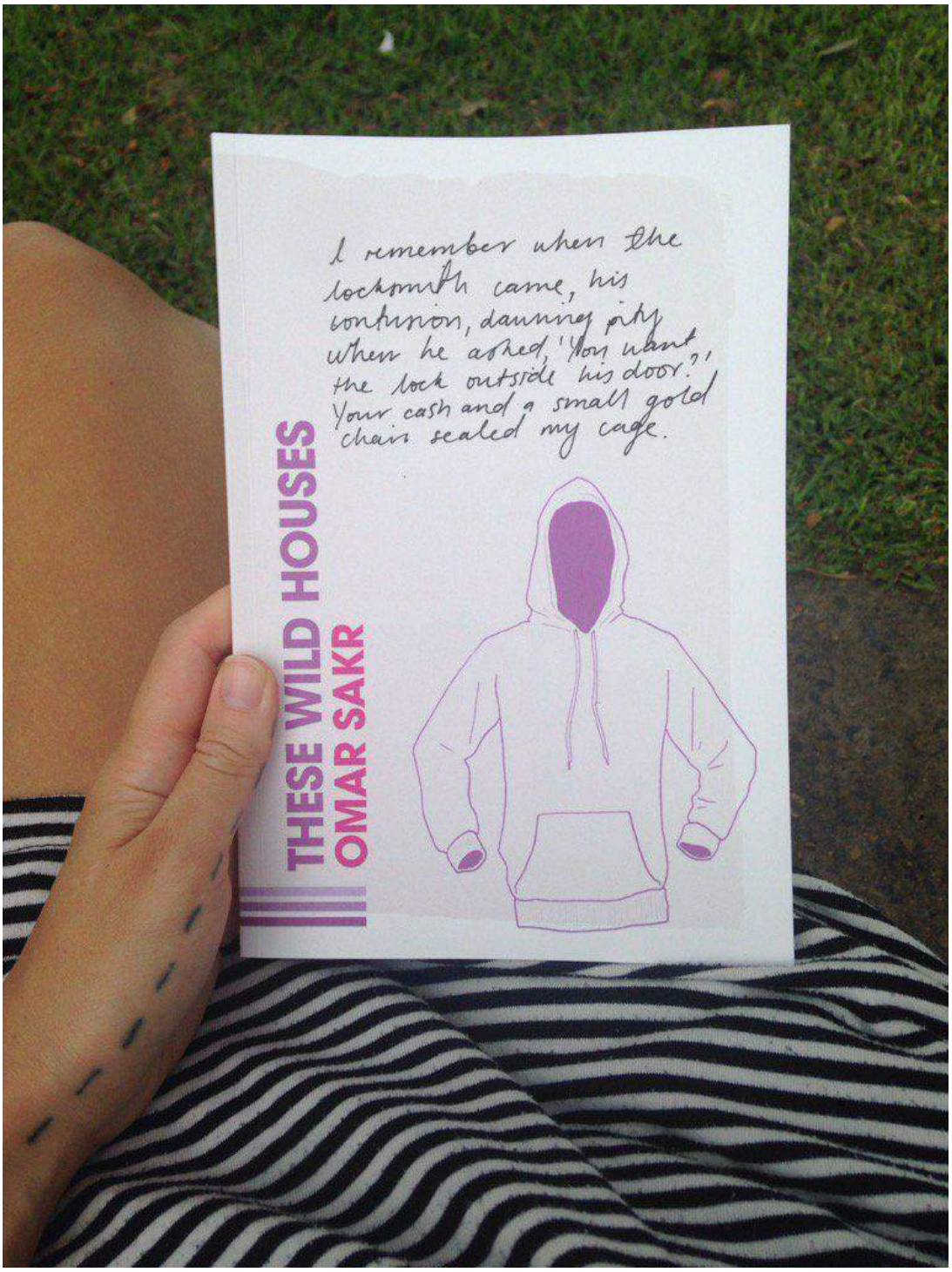
10/02/17 - Bluets by Maggie Nelson (2nd reading)

"There is a colour inside of the fucking, but it is not blue."

14/02/17 - Between The World And Me by Ta-Nehisi Coates

(highly recommend)

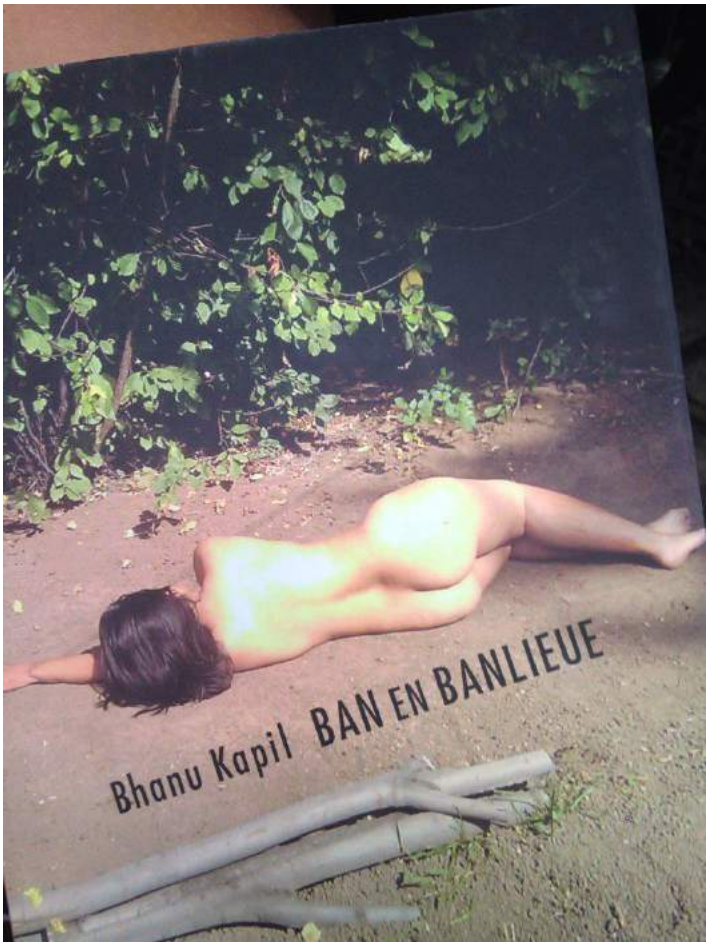
15/02/17 These Wild Houses by Omar Sakr



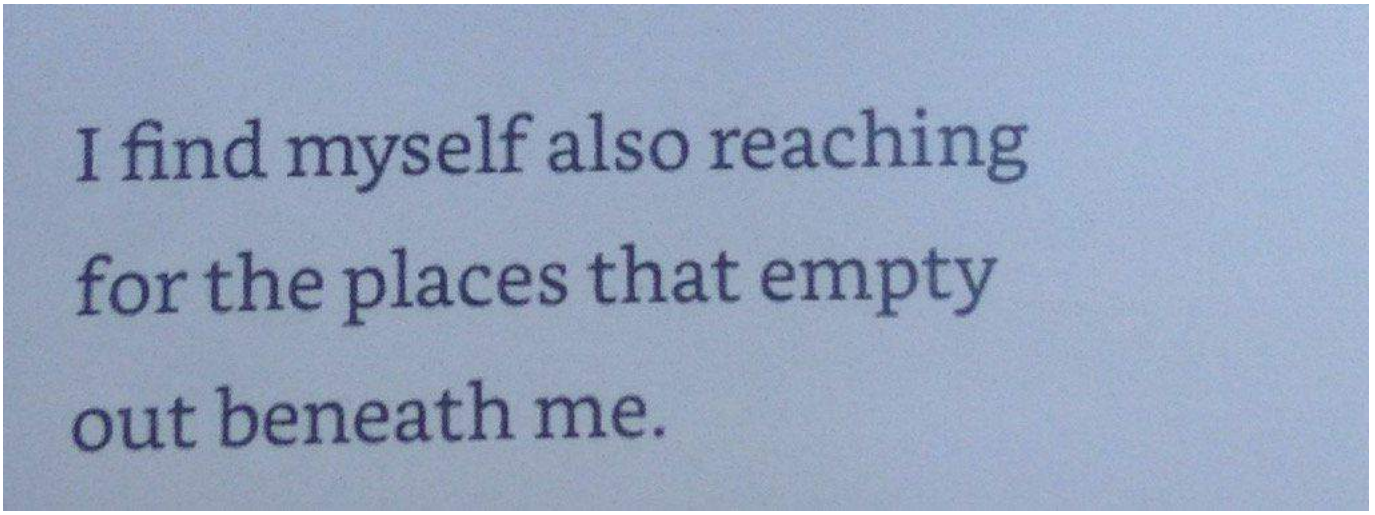
27/02/17 - Flat Exit by Broede Carmody

"swerving in and out of love is breathing"

3/3/17 Ban en Banlieue by Bhanu Kapil



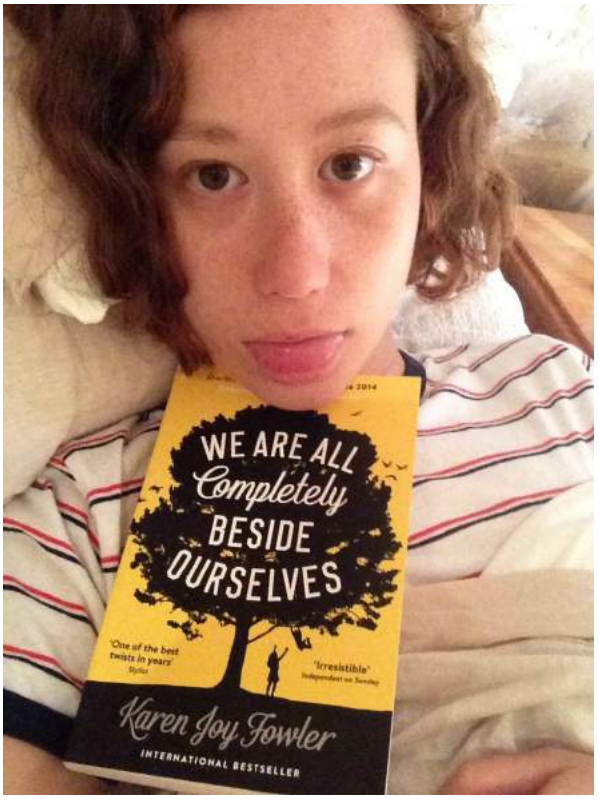
11/3/17 - This Paper Boat by Gregory Kan



05/04/17 - The Faraway Nearby by Rebecca Solnit

"books are solitudes in which we meet"

16/04/17 - We Are All Completely Beside Ourselves by Karen Joy Fowler

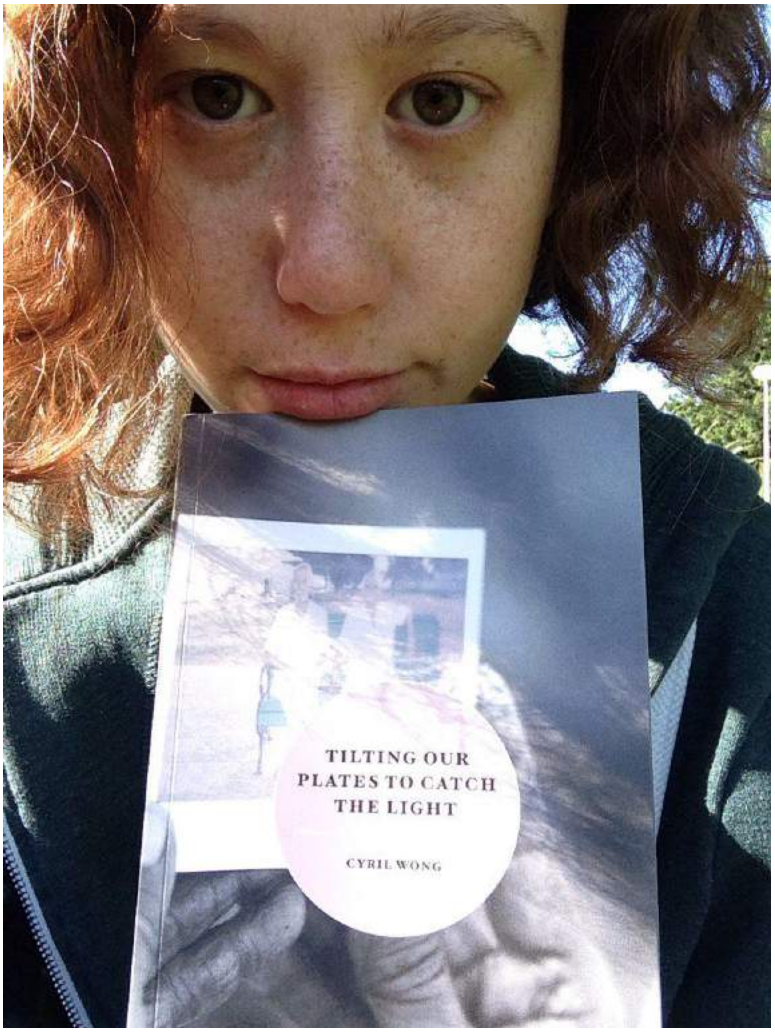


21/04/17 - Sugarblood by Liz Bowen & Devotionals by Marcus Whale

27/4/17 - Soft Focus by Sarah Jean Grimm

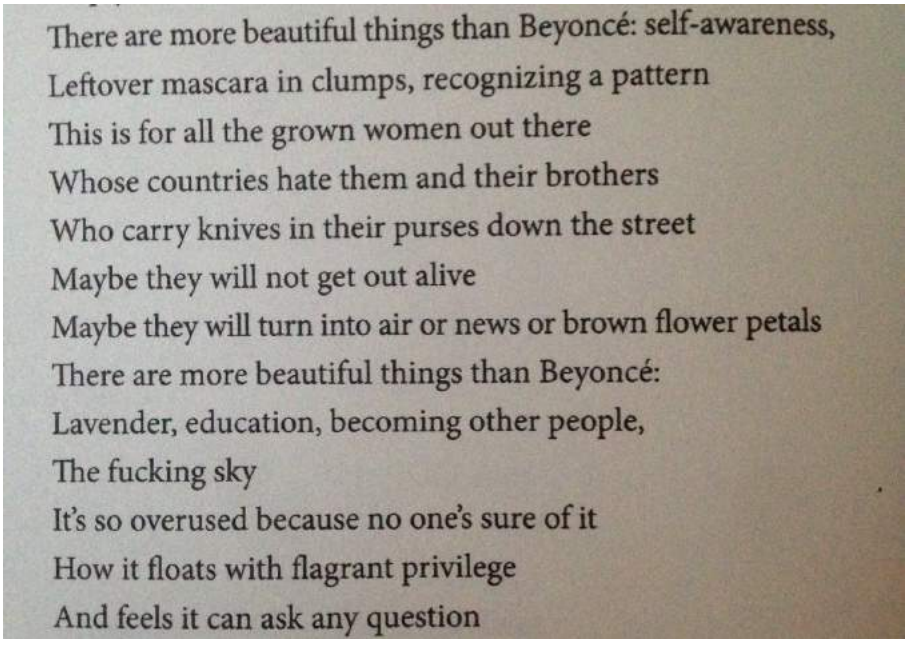
"In knowing what I want / I already have what I want"

9/5/17 - Tilting Our Plates To Catch The Light by Cyril Wong



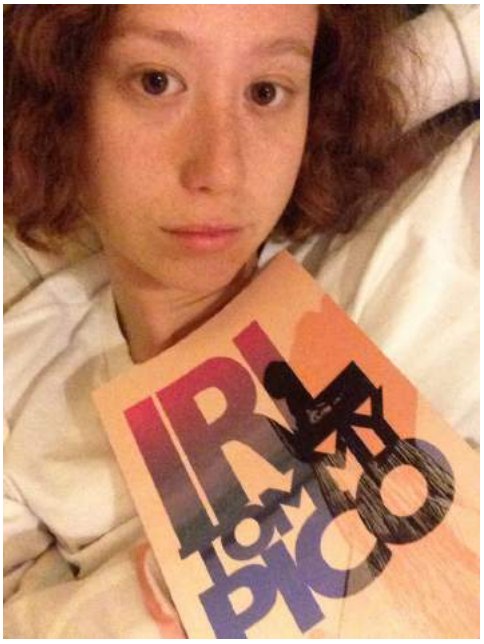
9/5/17 - Carrying The World by Maxine Beneba Clarke

13/5/17 - There Are More Beautiful Things Than Beyoncé by Morgan Parker



There are more beautiful things than Beyoncé: self-awareness,
Leftover mascara in clumps, recognizing a pattern
This is for all the grown women out there
Whose countries hate them and their brothers
Who carry knives in their purses down the street
Maybe they will not get out alive
Maybe they will turn into air or news or brown flower petals
There are more beautiful things than Beyoncé:
Lavender, education, becoming other people,
The fucking sky
It's so overused because no one's sure of it
How it floats with flagrant privilege
And feels it can ask any question

13/5/17 - IRL by Tommy Pico



16/05/17 - OOOO by Erin Taylor

Currently reading?

I am trying not to read too many books at once, like I usually do. I'm reading "The Subversive Stitch: Embroidery and the Making of the Feminine by Rozsika Parker. I haven't read much art history before, but I find it really interesting.

Where do you buy books?

Most of the books I've been reading have been gifted to me or borrowed from friends. When I do buy it is book depository or local bookstores in Sydney. I also have a kindle, and occasionally I will buy a book on there too.

Where do you read?

I like to go read outside, in a park usually, because when I am at home there are so many other distractions. I do end up reading in bed, or my boyfriend's bed, a lot though.

When?

Any time of the day baby.

Stacey Teague is the author of Takahe and a poetry editor of Shabby Doll House
You can follow Stacey on Twitter

*

THE 2017 SUMMER MICRO-CHAP SERIES

An Interview with editor, Kevin Bertolero

GHOST CITY PRESS
2017 SUMMER MICRO-CHAPBOOK SERIES
FEATURING NEW POETRY BY
MATT MARGO NATHANAEL WILLIAM STOLTE ISABELLE DAVIS
JOYCE CHONG DALTON DAY COLEMAN BISHOP KARI SONDE
ROSIE ACCOLA ABIGAIL KING JAKE CHERIFF & CAMILLE
PETRICOLA SARAH JEAN ALEXANDER NANCY TANG EVAN
ZIMMER WREN AWRY JORDAN HOXSIE EMILY O'NEILL RIVKA
YEKER BEYZA OZER SHAN CAWLEY EVAN KLEEKAMP J.
SEBASTIAN ALBERDICHRISTOPHER J. LEE JOSH WINTERS
DEIRDRE COYLE CHRISTIAN PATTERSON JAKOB MAIER DYLAN
LEWIS KATIE PROUT ASHLEY MARES SHY WATSON SAM
FELDMAN AMANDA DISSINGER ANNETTE SCHLICHTER DIOR J.
STEPHENS JUSTIN KARCHER JESSE RICE-EVANS KYLA BILLS
CHRISTOPHER MORGAN KIMYA LAMB LUIS NEER THEODORE
FOX ROBERT FOWLER RACHEL DAVIES ELLE NASH EL PEARSON
JANEA KELLY KATIE BURKE SHIRLEY JONES-LUKE STEPHON
LAWRENCE ERIN TAYLOR PRECIOUS OKOYOMON MICHELLE
LYN KING KATIE RICE & LISA KELLER SHANE O'DONNELL SUNG
YIM EMILY MUERHOFF NM ESC CLARE VERNON VANESSA
CASTRO CHRISSY MONTELLI GREG ZORKO SAQUINA KARLA C.
GUIAM LUCY K. SHAW ALEXIS BATES JEANNIE YOON AIDEN
ARATA SYLVIA GUTIERREZ ALEXANDRE WUEST ALYSON LEWIS
CAROLINE WHITE JOE RUPPRECHT ROBBIE COBURN LANDER
EICHOLZER JORDAN ALAN BROWN JUSTIN CHASE JONES
NEW TITLES RELEASED EVERY WEEKDAY MAY 29th – SEPTEMBER 8th
VISIT WWW.GHOSTCITYPRESS.TUMBLR.COM TO DOWNLOAD
THE CHAPBOOKS FOR FREE OR TO DONATE TO THE POETS

LK: What is Ghost City Press? How did it get started?

KB: Ghost City Press started for a few reasons. First, my friends were producing some great writing and I wanted to see that work published. Second, I read an article by Spencer Madsen, which fooled me into thinking that this would be a somewhat simple endeavor. And thirdly, because of conversations I had with my close friend Deirdre Coyle and poet Bruce Smith. They both told me to "just go for it!" There was plenty of research involved in getting this off the ground, but I've learned so much simply through practice over the past few years. We've always been a small operation and for the first year or so, I was doing almost all of the work myself. Slowly, I've been able to recruit other editors and those contacts have helped me find new writers. We're very lucky to have found a place for ourselves in the indie lit community. There are so many presses and journals (and people) in this online community, so I'm really proud that we've found a way to contribute.

I actually just listened recently to the Shane Jones episode of the Other Ppl podcast from 2014 and in his opening monologue, Brad read a letter from you which talked about how you wanted to start a press so that you could publish writers from outside of big cities.

Is that something you've been able to do? Is it something that still feels important to you?

OtherPpl has been my favorite podcast for years! When I sent in that email to Brad, I was still sort of ambivalent about the project, and not quite sure if it would be worth the effort or if anybody would really care. Then he read the letter on the episode and I thought to myself, *well, now I've got to do this!* It was an exciting moment, but that feels like so long ago compared to how far Ghost City has come since then.

We've grown a lot, but my goal is still to find new, (usually) younger, unpublished writers who deserve some attention. We've been lucky to enlist some "bigger name" writers from the online community to participate in the Summer Series, but really, finding new and talented writers is so exciting. We started out just looking around Syracuse, and that worked for a little while, but we've got writers from all over the country now and I'm sure that's for the best. Regional limitations don't seem to apply in the age of the internet, not when everybody is so connected digitally.

And what is the Ghost City Press Summer Micro-Chap Series? How did the idea come about?

The summer series is a collection of micro-chapbooks that we publish to help offer some exposure to new writers, and to give them the opportunity to be published alongside some of the bigger names in the indie lit community. We also run the series to help raise money for the poets, fiction writers and artists involved with the series. Everybody keeps 100% of the donations made for their title, and this is our way of helping the community that has been so welcoming to us over the past several years.

The Summer Series began rather selfishly, I have to admit. There are so many poets with new work coming out from other presses throughout the year, and I want to buy them all and support the authors, but I'm not rich and that's unrealistic. I started the summer series because I wanted to read more work for free. That's the honest answer. But then I got thinking, *well, what do the writers get out of this?* And that's when I came up with the pay-what-you-want model, which has actually worked out really well. All the writers from the summer series get to keep 100% of the donations made for their title, and when some people are receiving several hundred dollars in donations, that can really have an impact. I think the summer series has really helped people out. Some writers have made quite a bit of money (in some cases more than the royalties from all their other published collections combined), and smaller writers have had a chance to get introduced into the community, which I have been very happy to see.

And this year's series has just launched? And will run all summer long??!

Yes! Week one has just ended, but we've got fourteen weeks to go and seventy more micro-chaps to release! It's going to be a great summer. My co-editor, Jo Barchi, and I have been working with these manuscripts for several months now, and we are so excited to finally be able to share them with everyone. There are some real gems in here, although I'm incredibly impressed with the overall quality of the work that we're putting out this summer. There's also been a lot of great cover art, and we've been making an effort to spotlight the artists that our authors have been working with as well.

What is a Micro-Chap? Why did you decide to publish Micro-Chaps?

The micro-chap is usually around 10 pages long, and it's a good way to get a feel for a writer's style. I see all these books come out each year, and I wonder if I'd enjoy them. The micro-chap is a way for people to get a taste of somebody's writing, and if they enjoy the work, hopefully it encourages them to seek out more of that poet's work. The Summer Series is great not only because we're spotlighting writers and artists, but because we're helping out other small presses as well. We try to promote work by other presses as much as possible, and almost every day with the summer series, we're able to share links to places like Bottlecap Press and Maudlin House, and even other journals. It's a large community, but this kind of brings it all together for me. We're spread out across the country (and the world in some instances), but through our publications, you can start to see a web, and we're all much more connected that you might think.

There are a crazy amount of people involved with this project! How did you choose which writers to solicit?

This is honestly the most difficult part of the Summer Series. Putting together the roster is fun, but there are so many people we have to exclude. For last year's summer series, I was the only editor and it was a very last minute project. I had a bunch of people in mind, and thankfully 43 of them agreed to participate. Since last August, though, I've had a growing list of people that I wanted to invite to participate this year. You know, writers I had seen published by other journals and presses, even writers I met on Twitter. If I enjoyed their

work, they went on the list. When I told Jo back in November that I wanted to increase our list to 75 people this year, we couldn't think of a reason not to! Even still, there were so many writers who I wanted to include but simply didn't have space for. They'll be the first people I contact when it comes time to prepare for the 2018 series.

What did you learn from doing it last year? And how have you applied that knowledge to working on this year's series?

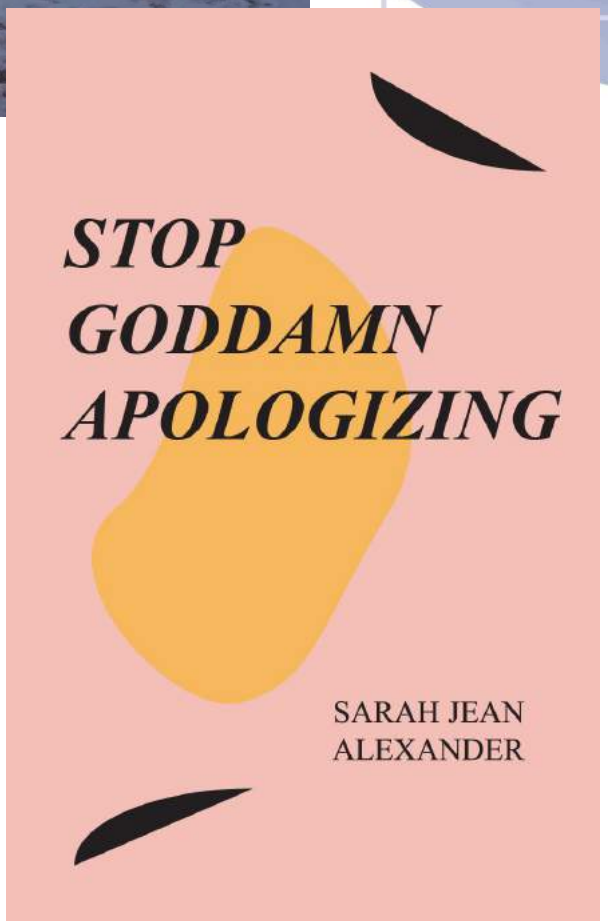
Like I said before, the 2016 Summer Series was put together very last-minute, and it was sort of a rushed effort. This year, we've had months to prepare, and I think overall, we've done a much better job of advertising and promoting new work. The most important thing for me, though, was bringing Jo on to help. I made it through as the sole editor last summer, but I knew I would need somebody else this year. Organizationally and editorially, Jo has been keeping me sane. Trying to coordinate 75 people is difficult, but when all 75 people are writers and artists, the job is much more arduous.

What are you most excited about for this summer's series?

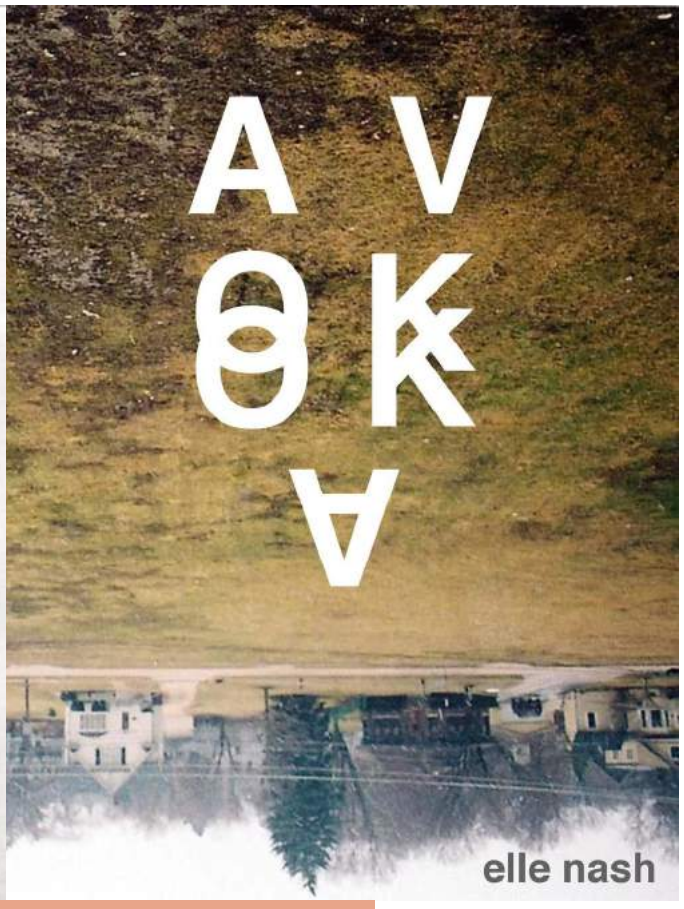
I'm most excited to see how much money we can raise for the writers and artists involved. Last year, we raised a little more than $2,600 total, which I was very impressed with. I'm always amazed at how generous people can be, and especially when they know their money will directly be helping out the poet. So far this summer--as of the end of the first week--we've already raised $2,700, and there's still 14 weeks to go!! We're only getting started, so I think we can *at least* double what we generated last year if not more. This is by far the most exciting part of this series. We have the opportunity to help so many writers, and it makes all the stress incredibly worthwhile.

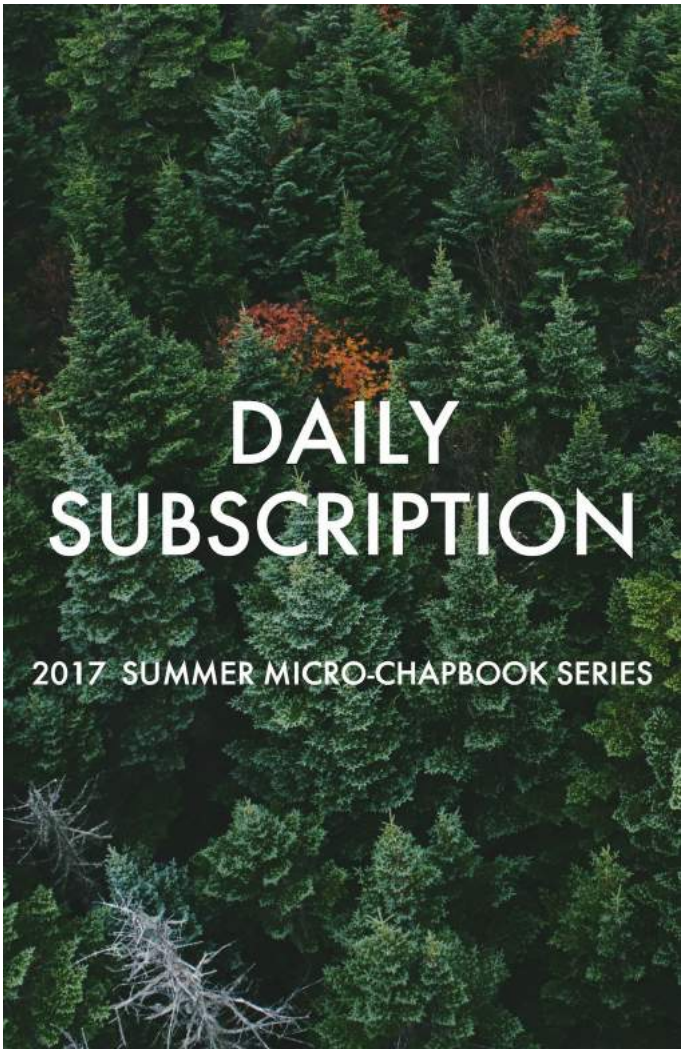
We can't wait to read:

In Search of Blue Peonies by Janea Kelly
I Wait By The Door For Blue 52 To Come Home by Beyza Ozer
Stop Goddamn Apologizing by Sarah Jean Alexander



AVOKA by Elle Nash
Conversations by Jakob Maier
Thirteen by Dalton Day





You can subscribe to receive a new micro-chap every day throughout the summer, *here*.

Follow Ghost City Press on Twitter for more updates.

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SHABBY DOLL NEWS

Monster House are open for submissions
of chapbook and pamphlet manuscripts
& for digital publication.

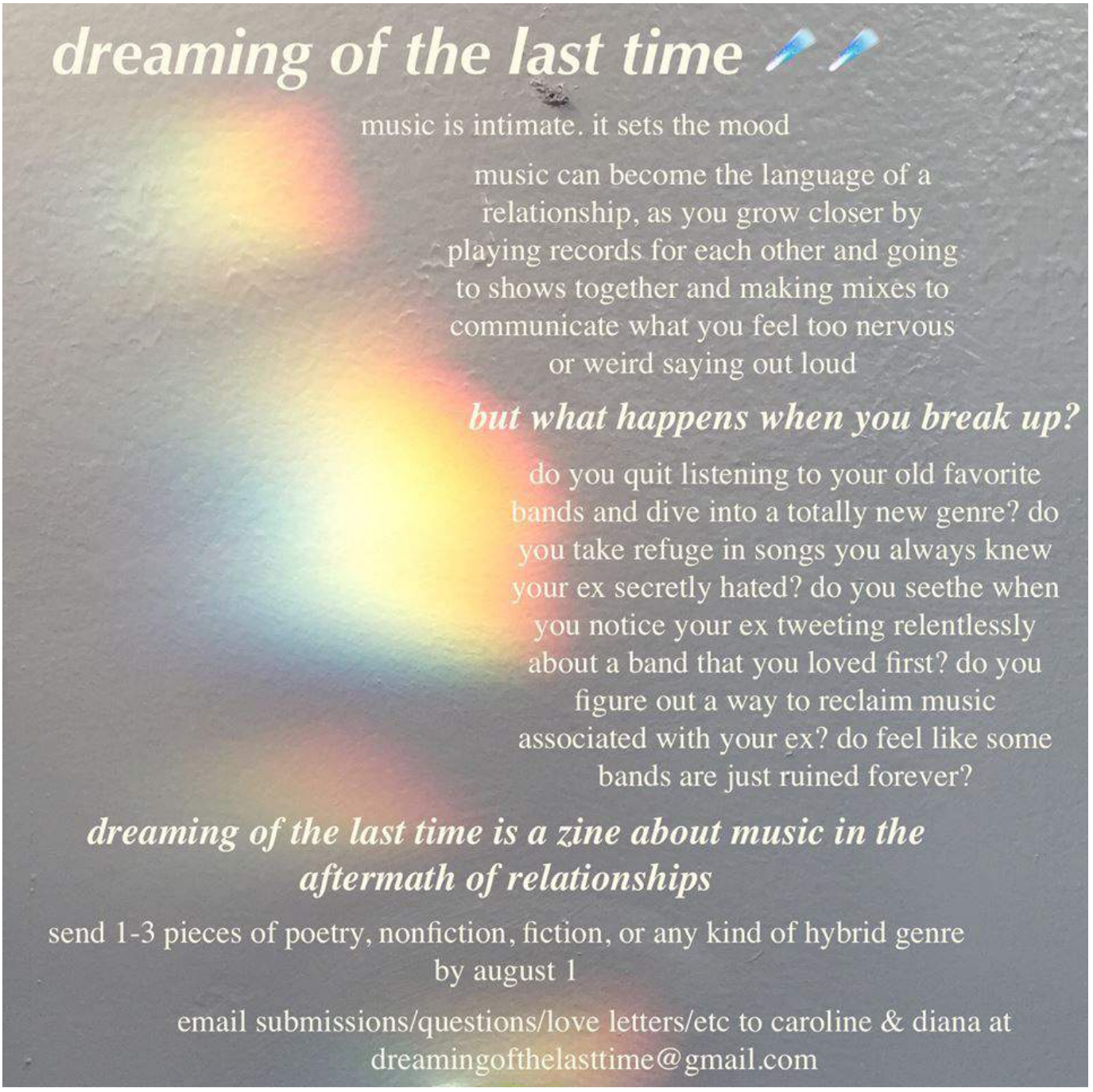
Witchcraft Magazine are open to submissions for their 4th issue until July 11th

Voicemail Poems are open for submissions for their Summer issue

And also!

Big Lucks are open for journal submissions until July 15th!

Caroline Rayner is starting a new music zine...


dreaming of the last time
music is intimate. it sets the mood
music can become the language of a relationship, as you grow closer by playing records for each other and going to shows together and making mixes to communicate what you feel too nervous or weird saying out loud
but what happens when you break up?
do you quit listening to your old favorite bands and dive into a totally new genre? do you take refuge in songs you always knew your ex secretly hated? do you seethe when you notice your ex tweeting relentlessly about a band that you loved first? do you figure out a way to reclaim music associated with your ex? do feel like some bands are just ruined forever?
dreaming of the last time is a zine about music in the aftermath of relationships
send 1-3 pieces of poetry, nonfiction, fiction, or any kind of hybrid genre by august 1
email submissions/questions/love letters/etc to caroline & diana at dreamingofthelasttime@gmail.com

Plus Entropy Magazine's 'Where To Submit' guide for June and July is out now with a million other suggestions for places to send your work!

On a sadder note...

Poems in Which has closed :'(

After 10 issues, over 200 poems published – with five featured in Best British Poetry anthologies – working with some of the best poets writing today, the editors have decided to close Poems in Which.

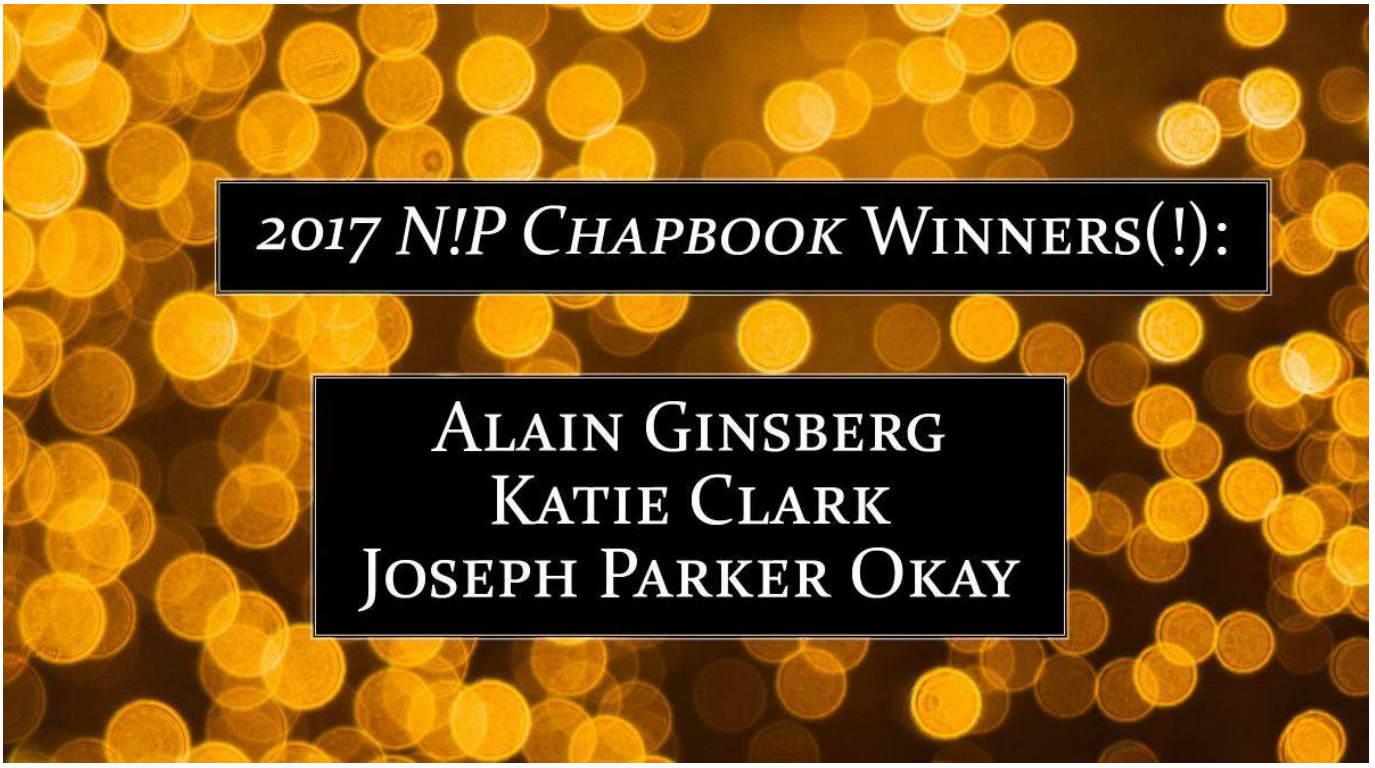
We're proud to have had over 30,000 readers visit Poems in Which from over 60 countries. We are also proud to have been an advocate for making poems published in online magazines eligible for more major poetry competitions. The website will stay open for the next year and then, after that, the magazine will be available through the Web Archive at the British Library.

Thank you to everyone who has read Poems in Which, thank you to everyone who has submitted work and our thanks go out especially to those who agreed to publish with us (the full contributor list is below – look at those names!).

With all our love,

Amy, Rebecca, Wayne and Alex

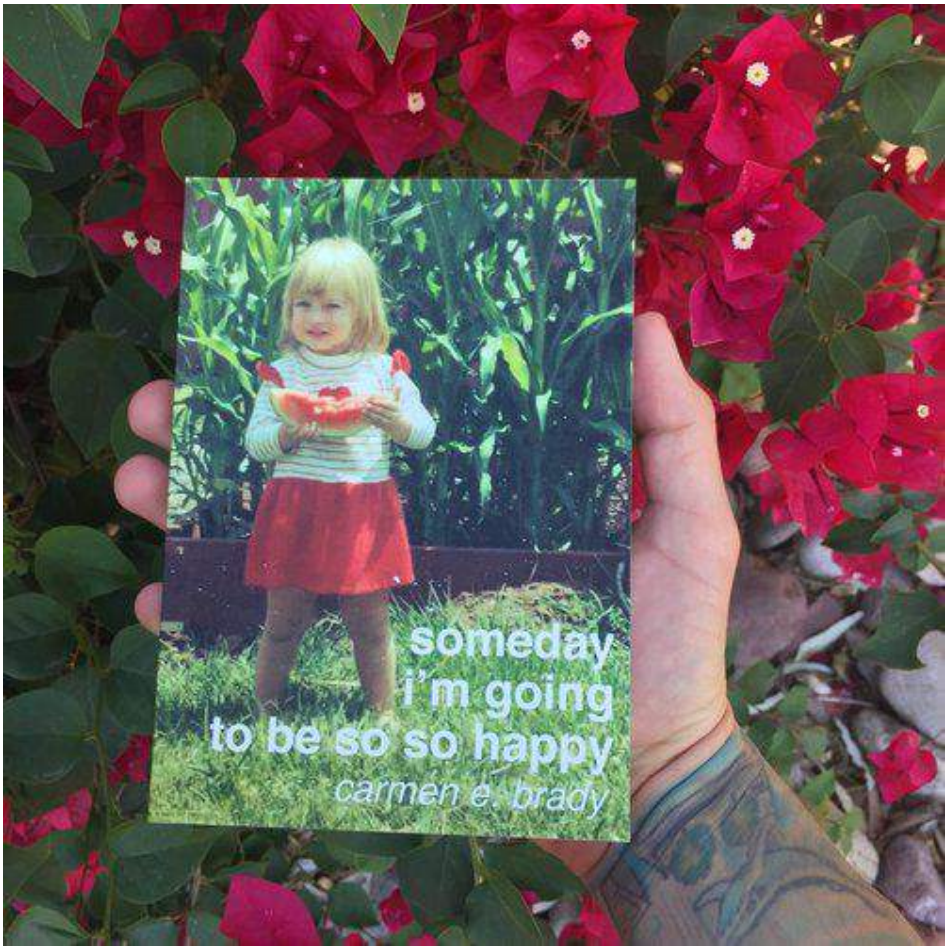
On a happier note... Alain Ginsberg has been named as one of Nostrovia Poetry's chapbook contest winners...



And also... Hera Lindsay Bird won the Sarah Broom Poetry Prize!

Yesterday I won the Sarah Broom Poetry Prize which is not only an extremely generous amount of money ($10,000!), but which was judged blind by Carol Ann Duffy. The money is kind of mind boggling & meeting CAD was rad, but it's also deeply cool & sweet to win a prize that has so much love behind it. Thanks to Michael & Sarah's family for establishing such a generous award, and Cliff and Sandi who I was sure I was going to lose to, and all the sponsors. But most especially thanks to Sarah, who I never got to meet, but whose poetry is courageous & funny & kind, and who I'm proud to have won an award named after. Here is one of her poems from Tigers at Awhitu.

Here's the poem.



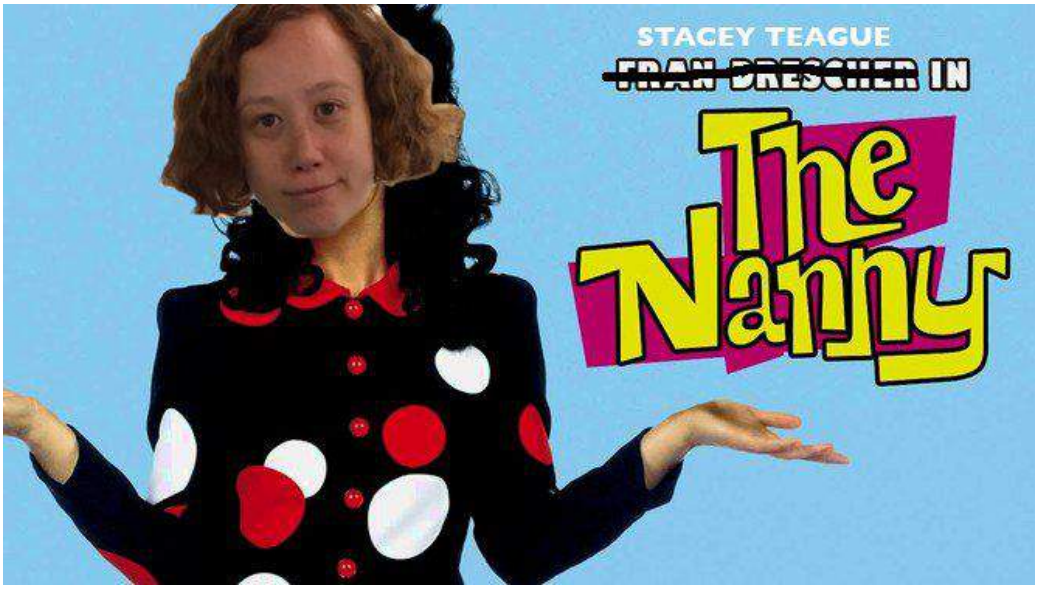
Carmen Brady's 'someday i'm going to be so so happy' is out now!

J.Jennifer Espinoza was interviewed about her tweets at SplitSider

Tahlia Chloe has two new poems at The Puritan

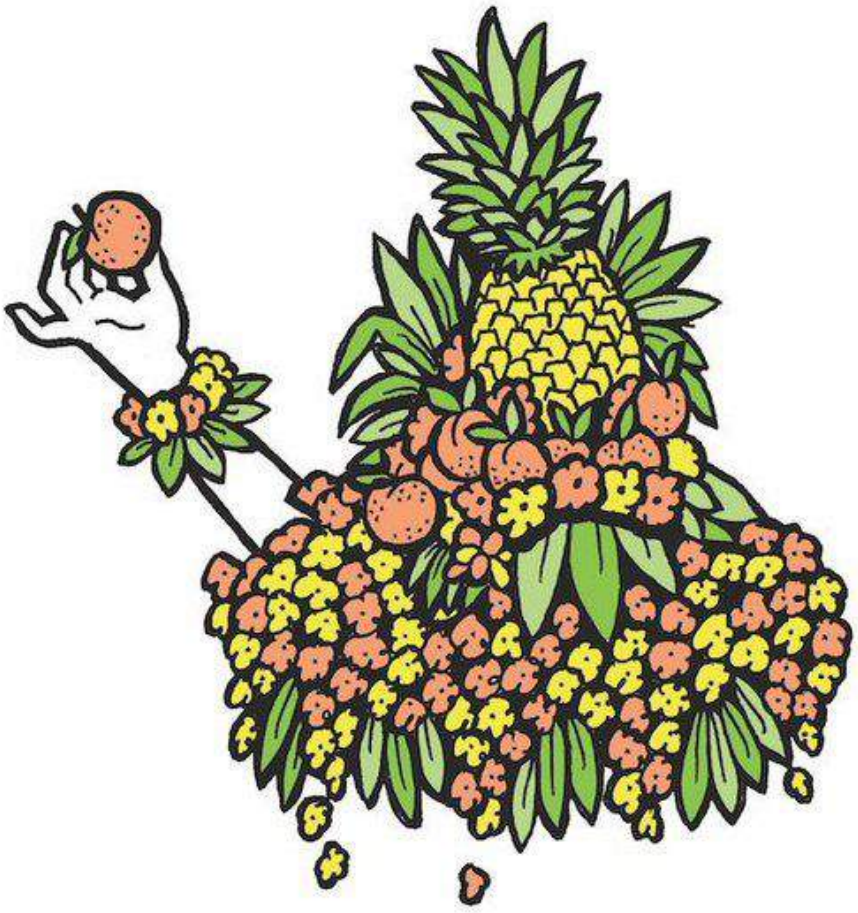
Caroline Rayner has two new poems at Peach Magazine

Stacey Teague was interviewed about jobs by Jackson Nieuwland at Real Pants



Metatron are hosting a reading in Brooklyn on June 8th

Peach Episode 5 is coming to Buffalo, NY on June 14th,



Peach Mag

s01e05

poetry reading

pearson	Nathanson	Haq
Gehrenger	Enderton	Thurston

wednesday, june 14, 2017

Pine Apple Company
224 Allen Street

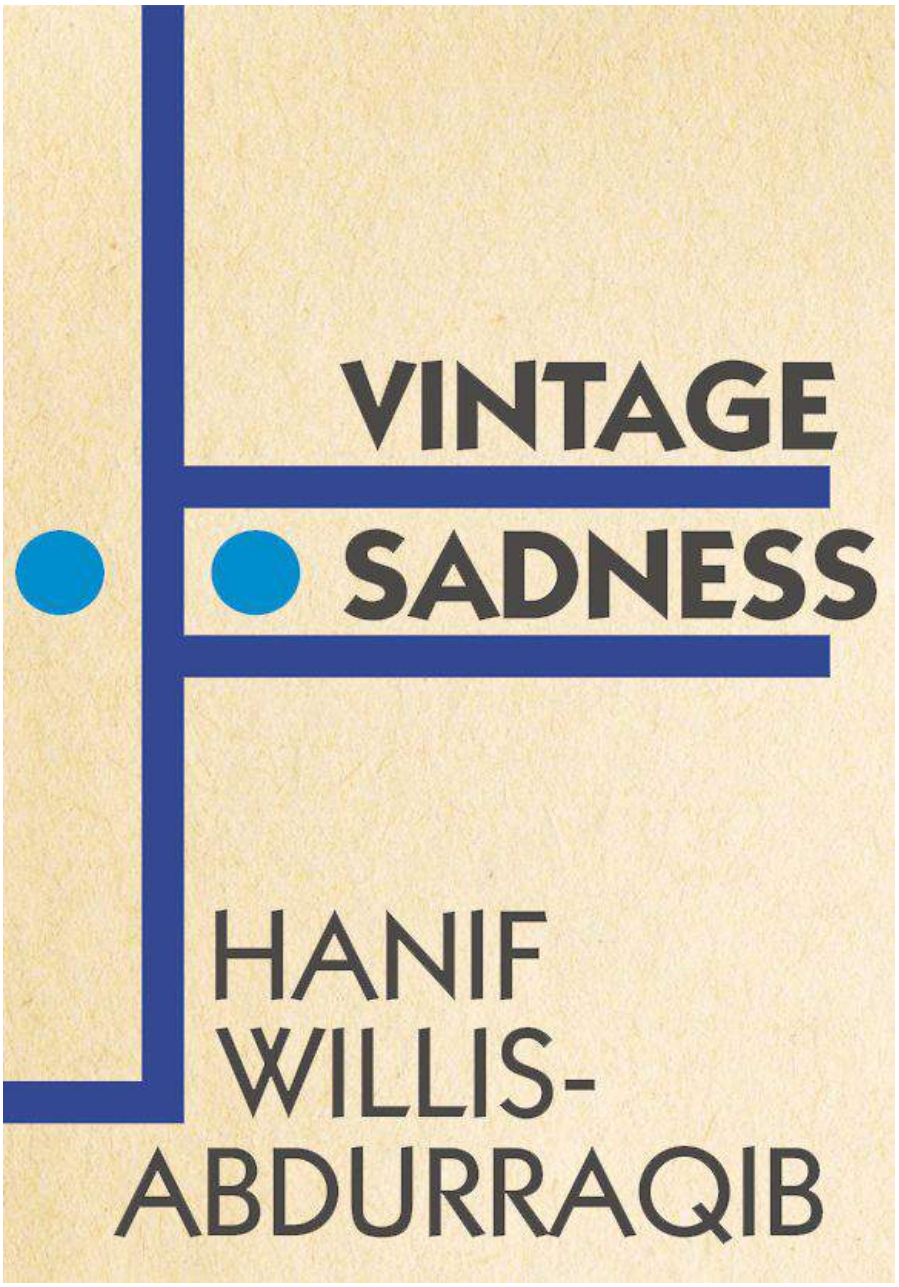
7-9 pm

Subbed In are hosting an event called, *Classics, Conventions & Clichés* in association with the New South Wales Writers' Centre on June 22nd.

And Peach Magazine and Shabby Doll House are teaming up to go on a mini-tour at the end of June.

Look out for more details in the coming weeks :)

The winner of
Hanif Willis-Abdurraqib's Vintage Sadness
from the last issue is,



Alex Manley!

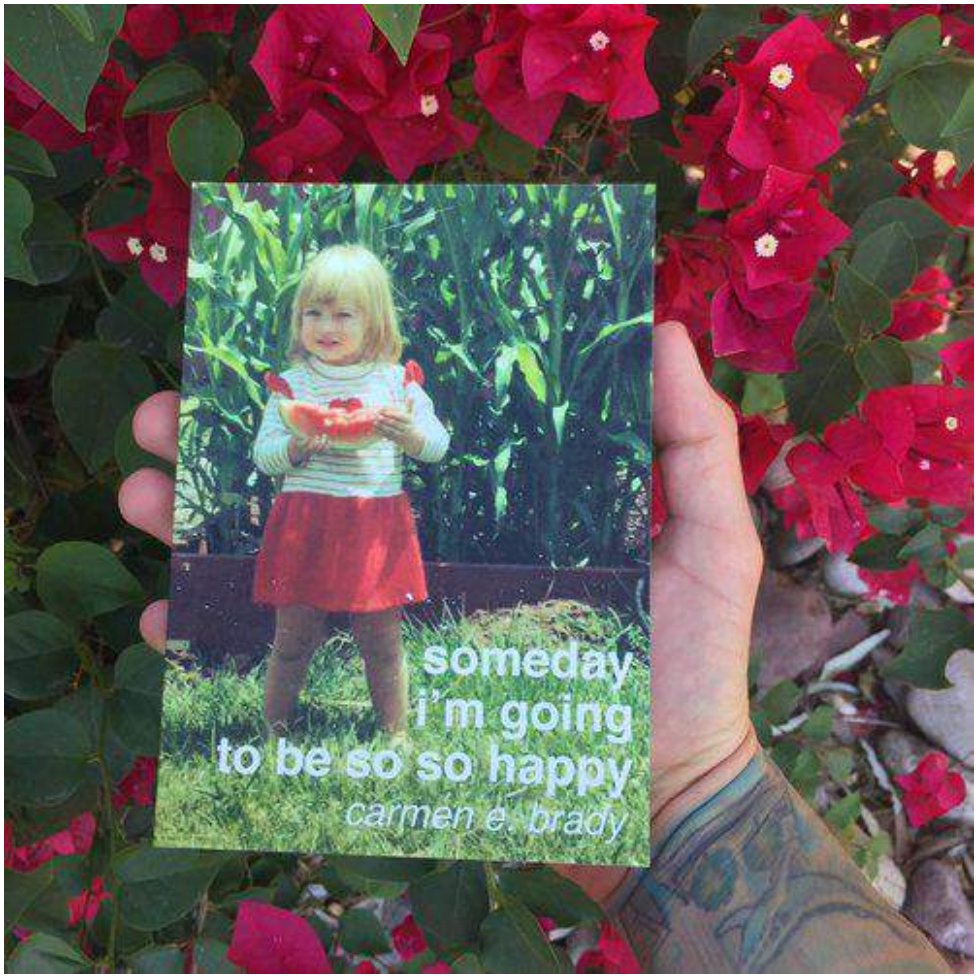
:)

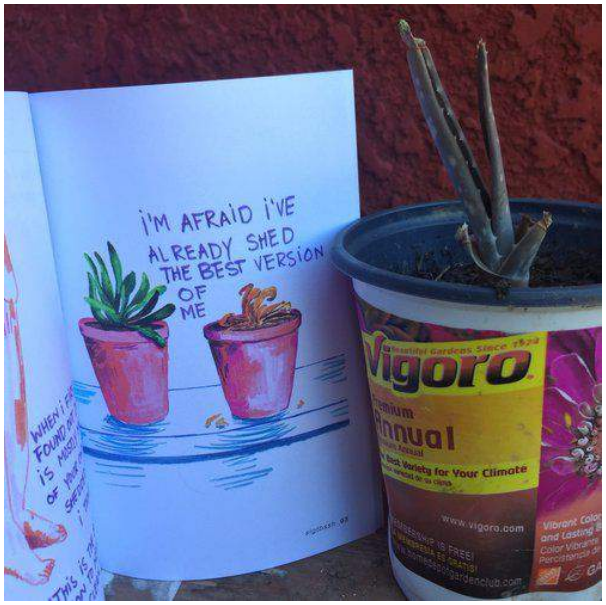
P.S. So funny last month when I kept forgetting about this and then receiving email notifications that just said SADNESS... I was shocked multiple times..

This month we're giving away a copy of....

someday i'm going to be so so happy

by carmen brady





For a chance to win, just email the word HAPPY to
shabbydollsubmissions@gmail.com

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That's all for this month!

Thank you so much for reading, as always!!

We'll be back on **July 2nd**

Don't forget to join
The Shabby Doll Readers facebook group,
if you want to!

And if there's anything you'd like to see covered in The Reader, please email:
shabbydollsubmissions@gmail.com
and let's talk!

:)

Have a great June!!